1: Metraux E-5 (1934-1935) 1940
OY2 Easter Islanders OY2

String Figures

524 Only thirty string figures (*kaikai*)[18] are remembered. The only woman
533 who knew them all was Amelia, the daughter of Tepano, who learned them from her father when she was a little girl. He had meanwhile forgotten them. A few simple string figures were more widely known. Each figure has a special chant which accompanies it. These chants are very popular though most people do not understand their meanings and are generally unable to make the corresponding string figures. All named string figures supposedly represent some object—part of the body (hair, penis), a spearhead (*mata*), a mat, an ahu with stone images, a bay, and so on; some represent characters in a legend, and the accompanying chants are narrated as if spoken by the character at a critical moment.

524 The natives state that string figures were used to memorize popular chants
533 and to recall tales. I was told that children were taught to make them and were obliged to memorize the accompanying chants before they were in-
867 structed in the sacred lore of the tribe and the art of carving tablets. A few
177 string figures with chants have been introduced recently from Tahiti. Their foreign origin was always pointed out by the natives.

Introduced Toys

524 Bows and arrows were introduced as toys either by Father Roussel or by
177 Easter Islanders returning from Tahiti. The natives call them by a Tahitian
526 name (*fana*) and consider them quite modern. The islanders were acquainted with slings only after their contact with Tahitians. Father Roussel is said to have taught the children to jump rope.

Gambling

525 The men of the island are passionate gamblers. They play mostly Chilean card games or gamble with pieces of money following the rules of a widespread South American game. Islanders gamble most at the end of the shearing season when they have been paid by the English Company.

MUSIC AND POETRY

Instruments

534 Before contact with Europeans the Easter Islanders had only two musical instruments, the percussion plate and the shell trumpet (*pu*). Existence of the shell trumpet is attested only by Beechey (15, vol. 1, p. 48). The name *pu* is included in the early Easter Island vocabularies, though the present natives assert that it was introduced from Tahiti. A stone with a hole in it

[18] Twenty-eight original string figures have been collected and will be published separately with their corresponding chants.

1: Metraux E-5 (1934-1935) 1940
OY2 Easter Islanders OY2

(p. 310) is called Pu-o-Hiro (the Trumpet-of-Hiro). The percussion plate was made by digging a hole about 3 feet deep and 1 or 2 feet wide. A large gourd, half filled with tapa or grass, was placed in the hole, which was covered with a thin stone slab. A man stepped on the slab, and with his feet beat time for dancers and singers. 534

Singing

Ancient music has disappeared, with the exception of two songs which, though not very old, seem to give a faint idea of the rhythm and character of the genuine native music. Unfortunately I had no phonograph and could record only the text. The first song was composed about 30 years ago and is always given as an example of the old music. It tells of the landing of some Chinese on Easter Island. It was the first time the natives had seen men with long hair and wrist watches. 533

I rari te reia hiva	They are wet the joyful foreigners
Toe hakavie.	With hair like women.
I topa mai ai.	They landed here.
Mo toona hinete hora	For their watches riding on
I te rima	Their hands.
Ana tangi, tangi.	It sounds, it sounds.

533
531

The other old song, composed 40 or 50 years ago, is a short, satirical song which is repeated endlessly at feasts. It tells of the marital disgrace of Aru-manu-vie, a famous fisherman, whose wife had been stolen by a certain Rahi.

Rahi toke vie a Aru-manu-vie.	Rahi stole the wife of Aru-manu-vie.
Maitetuunpai toke mai ai	At Maitetuunpai he took
I te vie a Aru-manu-vie.	The wife of Aru-manu-vie.

On various occasions, Tepano called my attention to old classifications of songs which unfortunately were not very clear to him. He explained that the songs called *a-te-atua* or *hare-a-te-atua* were solemn, had something to do with the gods, and were chanted during great feasts. The *a-te-atua* alluded to the giver of the feast and lauded him. The name *hare-a-te-atua* may be compared to the name of the *areauti* feasts cited by Eyraud (81, vol. 38, pp. 66-67), but Routledge was informed that the *hare-atua* were large houses in which Captain Cook and his sailors were worshipped as gods. However, these large houses were probably *koro* houses in which feasts were held. The songs may well have been called after the place where they were sung. 533

The *a-te-hakakakai* dealt with war. The *koro hakaapo*, a chant with a "good" meaning, was characterized by the low, quiet tone in which it was sung. A lament or chant recited at funerals was a *riu*, though the confused informants associate this name with erotic compositions (*hoko riu*).

15;Routledge E-5 (1914-1915) 1919
OY2 Easter Islanders OY2

days, and then died. It was not essential to life to have a soul, but you could not really get on comfortably without it. No knowledge survives of any belief or ideas with regard to a future state. The spirit, it was said, appeared occasionally for five or ten years after a man's death and then vanished.

Pan in the shape of tatane is by no means dead. Not only do such beings haunt the crater of Rano Raraku, but tales are told of weird apparitions at dusk which vanish mysteriously into space.

There were no priests, but certain men, known as "koromaké," practised spells which would secure the death of an enemy, and there was also the class known as "ivi-atua," which included both men and women. The most important of these ivi-atua, of whom it was said there might be perhaps ten in the island, held commune with the aku-aku, others were able to prophesy, and could foresee the whereabouts of fish or turtle, while some had the gift of seeing hidden things, and would demand contributions from a secreted store of bananas or potatoes, in a way which was very disconcerting to the owner.

There was practically only one religious function of a general nature; it was very popular and had a surprising origin. Attention was attracted on the south coast by a particularly long stoep of rounded pebbles measuring 139 feet, and obviously connected with a thatched house now disappeared. That, our guides said in answer to a question, "is a haré-a-té-atua, where they praised the gods." "What gods?" "The men who came from far away in ships. They saw they had pink cheeks, and they said they were gods." The early voyagers, for the cult went back at least three generations, were therefore taken for deities in the same way as Cook was at Hawaii. The simplest form of this celebration took place on long mounds of earth known as "miro-o-orne," or earth-ships, of which there are several in the island, one of them with a small mound near it to represent a boat. Here the natives used to gather together and act the part of a European crew, one taking the lead and giving orders to the others. A more formal ceremony was held in a large house. This had three doors on each side by which the singers entered, who were up to a hundred in number, and ranged themselves in lines within; in one house, of which a diagram was drawn, a deep hole was dug in the middle, at the

15:Routledge E-5 (1914-1915) 1919
OY2 Easter Islanders OY2

bottom of which was a gourd covered with a stone to act as a drum. On the top of this a man danced, being hidden out of sight in the hole.

In other cases, two, or perhaps three, boats were constructed inside the house, the masts of which went through the roof; these boats were manned with crews clad in the garments of European sailors, the gifts from passing vessels being kept as stage properties. Fresh music was composed for every occasion, and in one song, which was quoted, much reference is made to the "red face of the captain from over the seas." The position of chief performer was one of great honour, being analogous, on a glorified scale, to the leader of a cotillon of our own day. It was stated by an old man that his great-grandfather had so acted, and even the words sung were still remembered. Te Haha, a Miru (fig. 83), gave us to understand that he had been a great social success in his youth, and counted up three koro, and seven haré-até-atua at which he had been present. As he was a handsome old man, and was connected with the court of the chief, Ngaara, his pride of recollection was very probably justified. Juan, mixing up, no doubt, recollections of a later date, gave a vivid representation on one of these spots of the pseudo-captain striding about and using very strong language, while he called upon the engineer to "make more smoke so that the ship should go fast."

The Miru Clan

On the border-line, between religion and magic, wherever, if anywhere, that line exists, was the position of the clan known as the Miru. Members of this group had, in the opinion of the islanders, the supernatural and valuable gift of being able to increase all food supplies, especially that of chickens, and this power was particularly in evidence after death. It has been known that certain skulls from Easter are marked with designs, such as the outline of a fish; these are crania of the Miru, and called "puoko-moa," or fowl-heads, because they had, in particular, the quality of making hens lay eggs (fig. 96). Hotu, the Miru, whose mother, it may be remembered, was the victim of a cannibal feast, made his own skull an heirloom, as "it was so extremely good for chickens," that he did not wish it to go out of the family. His son gave it